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62

CENTERSERIES PRESENTS

SITI COMPANY

THE
BACCHAE

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WILLIAMS CENTER SERIES

PRESENTS

SITI COMPANY

The Bacchae

By
Euripides

Translation by
Aaron Poochigian

Directed by
Anne Bogart

Created and Performed by
SITI Company

COMPANY

AKIKO AIZAWA, J. ED ARAIZA, WILL BOND,
STEPHEN DUFF WEBBER, LEON INGULSRUD,
TOUSSAINT JEANLOUIS, ELLEN LAUREN,
BARNEY O'HANLON, ROSHNI SHUKLA,
SAMUEL STRICKLEN

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POST-PERFORMANCE Q&A WITH THE ARTISTS HOSTED BY  
SARAH OLSEN, ASSISTANT PROFESSOR OF CLASSICS

## CHARACTERS

|                       |                                  |
|-----------------------|----------------------------------|
| Dionysus .....        | Ellen Lauren                     |
| Tiresias .....        | Barney O'Hanlon                  |
| Cadmus .....          | Stephen Duff Webber              |
| Pentheus.....         | Toussaint Jeanlouis              |
| Soldier.....          | J. Ed Araiza                     |
| First Messenger.....  | Leon Ingulsrud                   |
| Second Messenger..... | Will Bond                        |
| Agave .....           | Akiko Aizawa                     |
| Chorus .....          | Roshni Shukla & Samuel Stricklen |

## ARTISTIC TEAM

|                        |                                     |
|------------------------|-------------------------------------|
| Brian H Scott* .....   | Set and Lighting Designer           |
| Lena Sands.....        | Costume Designer                    |
| Darron L West* .....   | Sound Designer                      |
| Erik Sanko.....        | Composer                            |
| Ellen M. Lavaia.....   | Production Stage Manager            |
| Alyssa Escalante ..... | Assistant Stage Manager             |
| Nana Dakin.....        | Assistant Director                  |
| Joey Guthman.....      | Assistant Set and Lighting Designer |
| Helene Foley.....      | Dramaturg                           |
| Norman Frisch .....    | Dramaturg                           |
| Kelly Maurer.....      | Choral Consultant                   |
| Michelle Preston ..... | Executive Director                  |
| Megan E Carter .....   | Producing Director                  |

The Actors and Stage Managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

\*Members of the United Scenic Artists Union (USA).

Anne Bogart is a member of SDC, the Society of Stage Directors and Choreographers, an independent national labor union.

This adaptation was commissioned by The J. Paul Getty Museum and first performed at the Getty Villa on September 5, 2018.

The production was funded, in part, by public funds from the New York City Department of Cultural Affairs, the Howard Gilman Foundation, and the Fan Fax and Leslie R. Samuels Foundation.

## SYNOPSIS

Euripides' *The Bacchae* is based on the myth of Pentheus, the young king of Thebes, who banned the worship of the god Dionysus, also known as Bacchus, and was punished as a result. Dionysus arrives in Thebes from Asia Minor disguised as a Lydian priest, with his band of Bacchant women to convince the Thebans that they should worship Dionysus as a god. He has driven the women of Thebes, including Agave, his aunt and Pentheus's mother, into an ecstatic frenzy of dance and hunting on Mount Cithaeron. The old blind seer Tiresias and Cadmus, Agave's father, join the Theban women as devotees in order to preserve the welfare of their city. King Pentheus orders his soldiers to arrest anyone found to be engaging in the rites.

Dionysus, in his disguise as the Lydian leader of the Dionysian priests, deliberately allows himself to be arrested, so that he might set a trap for Pentheus. Being a god, Dionysus breaks free of his chains and razes the palace to the ground with a giant earthquake. A messenger brings sensational reports from Mount Cithaeron, including news that the women of Thebes are behaving strangely and performing incredible feats and miracles. Dionysus persuades the king to dress as a woman and go up the mountain in disguise to witness the strange rites taking place there. A second messenger arrives in a state of shock, having witnessed the wild Theban women capturing Pentheus and tearing his body apart, piece by piece.

Still possessed by the Dionysian ecstasy, Pentheus' mother Agave, arrives back in Thebes, carrying what she believes to be the head of a mountain lion that she killed with her bare hands. She proudly displays her son's severed head to her horrified father Cadmus. As her frenzy begins to wear off, Agave realizes what she has done. Dionysus appears in his true form and sends Agave into exile and turns Cadmus and his wife Harmonia into snakes.

## DIRECTOR'S NOTE

More than any other play in Western civilization, Euripides' *The Bacchae* is probably the one that most directly addresses the art of theater. Dionysus, one of the central characters in the plays, is not only the god of divine ecstasy, fertility, wine, and harvest, but also presides over the theater. At one point a bewitched Pentheus exclaims, "I seem to see two suns, the city of Thebes doubled." Indeed, we attend the theater knowing that we are "seeing double." We are aware, for example, that we are looking at an actor or at precisely lit staging and scenery, but at the same time we allow ourselves to enter into another world that is merely suggested by what is actually present.

Towards the end of *The Bacchae*, Agave enters carrying what she believes to be a mountain lion's head but is, in fact, the severed head of her son Pentheus. Our Agave speaks in Japanese, transcending language—the eloquence of her emotional intensity communicates the unfathomable depths of her grief. Agave asks her father Cadmus where Pentheus is, not realizing that she is carrying his head in her hand.

Look what I'm holding in my arms—a trophy  
worthy to be nailed up on your roof.  
Come take it in your hands and celebrate  
the hunt and ask your friends to feast with us.  
Eventually Cadmus calms Agave to the point that she realizes she is holding the head  
of her son.  
Oh, wretched! It is Pentheus' head  
Who murdered him? Why is he in my hands?

Dionysus arrives in the midst of this tragic domestic scene and proceeds to exile both Cadmus and Agave. Her final words as she exits:

*I, with my pitiful sisters, now am heading  
into exile. May I go where  
accursed Mt. Cithaeron never sees me,  
where my eyes will never look on Mt. Cithaeron,  
where no sacred staff has been set up  
as offering. Such matters are for other Bacchants.*

—Anne Bogart

## **TRANSLATOR'S NOTE**

My translation of *The Bacchae* is exceptional in that it is intended for live performance. This emphasis means both that the translation is comprehensible on a first hearing, and that it preserves, formally, the incantatory quality of the poetry in the original. I translated the dialogue and narrative sections into the iambic pentameter of Shakespeare and set the choral sections apart with different rhythms and rhyme to make clear that these sections are song and not conversational speech. The resulting translation is a musical experience that modulates, as the original does, between spoken and sung lines of verse. Euripides was, famously, a poetic virtuoso, and I have done all I can to recreate the sonic richness of his original version in English.

## **SCHOLAR NOTES, PART 1**

### ***SITI Company: Feeling at Ten***

Of all the cherished acting tips housed in Zeami Motokiyo's fourteenth-century manual *On the Art of No Drama*, the most valuable might be his instruction to: "Move seven if the heart feels ten." What Zeami means is: when you feel like doing more, do less.

Zeami's advice has been taken well to heart by members of SITI Company, who've been honing the art of restraint on stages worldwide since 1992. Co-founded by Japanese theatre artist Tadashi Suzuki and American director Anne Bogart, SITI Company offers its audiences "just enough" theatre that we can't help but lean in and make our own mental contribution. As Bogart puts it: "You try to stage the least you can, so that the audience can finish the gesture." Yet, staging "the least" may be harder than it sounds. Before an artist can make a clear and compelling expression, she must first store up and compress her energy. And this takes work.

Through extensive residencies in Japan and the US, SITI Company has developed a rigorous form of actor training that combines two approaches: Suzuki's Actor Training Method, a practice of extreme physical discipline focused on restoring the whole body, and Viewpoints method, an improvisational technique for organizing bodies in time and space, inspired by the work of choreographer Mary Overlie. Over the past three decades, SITI's combo-method has become nearly ubiquitous in the acting industry, so much so that it is rare to come across a performer who has not trained in SITI's system by the time they enter the profession.

Along with transforming the landscape of contemporary acting practices, SITI Company has grown into a model for making bold and daring theatre through their own unique form of radical collaboration. Inspired by the ensemble-based theatre movement of French director Ariane Mnouchkine, Bogart and co-artistic director Ellen Lauren have established an expansive enterprise of actors, designers, writers, dramaturges, and composers, who work together year-round, usually on a single project. While fond of Greek tragedy, SITI has developed pieces from scratch, performed new plays, and, in some cases even, collaborated with other theatre and dance companies to create original devised works (some theatregoers may recall their co-production with Bill T. Jones/Arnie Zane Dance Company of *A Rite*, performed at the '62 Center in 2015). As Bogart describes: "The SITI Company is now a group of very strong and willful artists and friends who have created their own identity and signature." What that signature means may transform or evolve, but it will always entail a demanding and thoughtful process of collective experimentation.

Due to the shared dimensionality of their work, conflict is inevitable. SITI Company rehearsals can resemble something like a lab full of physicists trying to put the finishing touches on the Large Hadron Collider (the world's most powerful particle accelerator). But a lot of the energy, dynamism, and force in the room comes from the charge the company has given to itself: to create theatre that can serve as nothing less than "stimuli for the human imagination." For SITI, the task is always to ask big questions that usually aren't answerable. "I try to choose things I barely understand," says Bogart. Apparently, so did Euripides.

It's hard to imagine a more enigmatic work than *The Bacchae*. As a play about theatre—and, particularly, about *watching* theatre—*The Bacchae* has a tendency to lead anyone who undertakes its ritual embodiment around in circles. But maybe that's the point. "We enact plays in order to remember relevant questions," writes Bogart, "we remember these questions in our bodies and the perceptions take place in real time and space." For SITI, tackling *The Bacchae* might be the best way of remembering what can't be known. To tell the story of Pentheus' ill-fated refusal to dance in honor of Dionysus is surely a test best left to those most skilled in the art of moving at seven. Luckily for us, SITI Company always feels it at ten.

—Amy Holzapfel, Professor of Theatre, Williams College

## SCHOLAR NOTES, PART 2

### ***Reclaiming the Wild: Dionysus and The Bacchae***

In the mid-nineteenth century, the German philosopher Friedrich Nietzsche wrote about what he perceived to be the two instinctual drives that motivate humans to produce art. The drive that is associated with the Greek god Apollo, ruler of the sun, is linked to rational thought, order, dreams, and illumination. By contrast, the god Dionysus, ruler of wine, theater, fertility, and intoxication, spurs chaos amidst ritual madness. Nietzsche contends that both Apollonian and Dionysian elements exist within human nature, and that both are necessary to produce art. Greek tragedy combines these opposite impulses: "Both very different drives go hand in hand, for the most part in open conflict with each other and simultaneously provoking each other all the time to new and more powerful offspring, in order to perpetuate for themselves the contest of opposites which the common word 'Art' only seems to bridge."

Euripides's tragic drama, *The Bacchae*, is the paramount example of this intrinsic dualism. The play sets the ecstatic disorder of drunken ritual against the structured law of civil society, and ultimately warns of the dangers of living in a community without space for both to emerge and entangle. When Dionysus returns to his hometown of Thebes from travels throughout Asia at the beginning of the play, he encounters a society ruled in strict order by his nephew, Pentheus. Dionysus drives the women of Thebes, including Pentheus's mother Agave, into a frenzy of ritual worship at his altar in the mountains outside the city. The women dance and hunt as part of their rites, enjoying freedom from the mores of civic life. Pentheus's resistance to these gatherings is the catalyst of his downfall. Angered by the ban placed on the activities of his followers, Dionysus plots a bloody revenge that punishes Pentheus, and by extension, his mother, for disobedience.

Euripides highlights the consequences of a society that fails to recognize the importance of balance between Apollonian and Dionysian elements. Thebes pays dearly for its resistance to incorporate Dionysian ritual into civic life. As a result, the leadership of Thebes is thrown into chaos, overwhelmed by the elements it attempted to subdue. When we see these extremes represented, we are reminded that both order and ecstasy have a place in social space, and that both are necessary to prevent tragedy. Celebration in ritual moments provides cathartic release that allows us to maintain order within our daily lives. How many of us do not want to dance a bit after sitting for exams at the end of a semester, for example, or indulge in our favorite foods on our birthdays?

The struggle between the rational and irrational is always present. *The Bacchae* shows us what can happen when humanity's wild instincts are repressed and excessive power is allowed to dominate. Dionysus connects us to nature—to corporal impulses, earthly materials, and antirational feelings. Nietzsche asserts that connecting to Dionysian elements also shores up our connection with nature: "Under the magic of the Dionysian, not only does the bond between man and man lock itself in place once more, but also nature itself, now matter how alienated, hostile, or subjugated, rejoices again in her festival of reconciliation with her prodigal son, man."

We live in a time in which we are experiencing the consequences of our profound alienation from nature. *The Bacchae* reminds us that the antagonism between the body and the mind, between dream and reality, and between structured order and ecstatic

chaos is not simple, and that it has been playing out since the origins of Western thought. In this unstable moment, it is imperative that we acknowledge the necessity for both, and reconnect to the logic of the wild.

—Lauren DiGiulio is a PhD Candidate in Visual and Cultural Studies at the University of Rochester

## ABOUT THE CREATIVE TEAM

**Anne Bogart (Director)** is one of the three Co-Artistic Directors of the SITI Company, which she founded with Japanese director Tadashi Suzuki in 1992. She is a Professor at Columbia University where she runs the Graduate Directing Program. Works with SITI include *Falling & Loving*, *The Bacchae*, *Chess Match No. 5*; *Lost in the Stars*; *Persians*; *Steel Hammer*; *A Rite*; *Café Variations*; *Trojan Women (After Euripides)*; *American Document*; *Antigone*; *Under Construction*; *Freshwater*; *Who Do You Think You Are*; *Radio Macbeth*; *Hotel Cassiopeia*; *Death and the Ploughman*; *La Dispute*; *Score*; *bobrauschenbergamerica*; *Room*; *War of the Worlds—the Radio Play*; *Cabin Pressure*; *Alice's Adventures*; *Culture of Desire*; *Bob*; *Going, Going, Gone*; *Small Lives/Big Dreams*; *The Medium*; Noel Coward's *Hay Fever* and *Private Lives*; August Strindberg's *Miss Julie*; and Charles Mee's *Orestes*. Recent operas include *The Handmaid's Tale*, Handel's *Alcina*, Dvorak's *Dimitrij* Verdi's *Macbeth*, Bellini's *Norma* and Bizet's *Carmen*. She is the author of five books: *A Director Prepares*; *The Viewpoints Book*; *And Then, You Act*; *Conversations with Anne*; and *What's the Story*.

**Aaron Pochigian (Translator)** earned a PhD in Classics from the University of Minnesota and an MFA in Poetry from Columbia University. Winner of the Able Muse Poetry Prize, his book *Manhattanite* came out in 2017. His verse thriller, *Mr. Either/Or*, was released by Etruscan Press in 2017. For his translation work, he was awarded a 2010-2011 Grant by the National Endowment for the Arts. His poetry has appeared in *Best American Poetry*, *POETRY* and *The Times Literary Supplement*.

**Brian H Scott (Lighting and Scenic Designer)** hails from New York City. He is a SITI Company member and has designed lighting for *Café Variations*, *Trojan Women* and *Persians* in association with the Getty Villa; *American Document* with the Martha Graham company; *Under Construction*, *Who Do You Think You Are*, *Hotel Cassiopeia*, *Death and the Ploughman*, *bobrauschenbergamerica* (Henry Hewes Design Award 2004) and *War of the Worlds—the Radio Play*. With Rude Mechs: *Stop Hitting Yourself*; *Now Now, Oh Now*; *Method Gun*; *I've Never Been So Happy*; *How Late It Was, How Late*; *Lipstick Traces*; *Requiem for Tesla*; and *Matchplay*. He designed light for Ann Hamilton's *the event of a thread* and *the theatre is a blank page*. With Park Avenue Armory, he has created lighting for *tears become... streams become...* with Douglas Gordon, *The Let Go* for Nick Cave and for Laurie Anderson and Kronos Quartet's *Landfall*.

**Darron L West (Sound Designer)** has been a SITI Company member since 1993. He is a TONY and OBIE award-winning sound designer whose 30-year career spans theater and dance, Broadway and Off Broadway. His work has been heard in over 600 productions all over the United States and internationally in 14 countries. Additional honors include the Drama Desk, Lortel, Audelco and Princess Grace Foundation Statue Awards, among others.

**Lena Sands (Costume Designer)** is a costume designer, puppet artist and scenographer for live performance, installation and film. Her work supports the unsettling of dramatic space and the wringing out of shared cultural routines. She collaborates with communities and other artists to investigate peoplehood, connection, and our bodies. Lena's designs have been seen at venues including the Brooklyn Academy of Music, REDCAT, the Getty Villa, the Skirball Cultural Center, and The Kirk Douglas Theater in Los Angeles, Nairobi's Alliance Française, the Edinburgh Fringe Festival, as well as in warehouses, a horseback riding ring, and public parks. Lena's work in film and television has been seen on Amazon Prime, LMVH's online magazine [nowness.com](http://nowness.com), the Lifetime Chanel, LIVE with Regis and Kelly, REDCAT, The Nantucket Film Festival and LA Women's International Film Festival. Her work was recently on display at the State Historical Museum in Moscow as part of the exhibition "Innovative Costume of the 21st Century: The Next Generation." Lena holds her MFA in design for performance from California Institute of the Arts.

**Erik Sanko (Composer)** is best known as a fixture of the NY downtown music scene, having worked with such luminaries as John Cale, Yoko Ono, Jim Carroll, James Chance and the Contortions and was a 16-year veteran of The Lounge Lizards. As a bass player Erik played on over 40 albums ranging from They Might Be Giants to Run DMC. He was the leader of the art/noise band Skeleton Key for 20 years and is currently composing a suite of music for short wave radio and solo cello for cellist Jeffrey Zeigler.

**Ellen M. Lavaia (Production Stage Manager)** Originally from San Francisco, she now resides in New York City. Broadway: *The Lion King*, *Annie*, *Les Misérables*, and *Matilda*. New York: *Gentlemen Prefer Blondes*, *Macbeth*, and *A Man's a Man*. Regional: *The Bacchae*, *Steel Hammer*, *Persians*, and *the theater is a blank page*. Lavaia has toured internationally through China, Georgia, Hong Kong, Italy, Romania, Slovenia, Switzerland, Japan and the United Arab Emirates. Additional credits: NBC's *The Sound of Music Live!* and the 2013 Tony Awards. Education: MFA, Columbia University. BA, Gonzaga University. She is a proud member of Actors' Equity Association, Local 764, and SITI Company

**Alyssa Escalante (Assistant Stage Manager)** Recent credits include *Culture Clash (Still) in America*, *Photograph 51*, *M Butterfly*, *Gem of the Ocean* (South Coast Repertory); *The Bacchae* at The Getty Villa & BAM; *theater is a blank page* (SITI Company); *A Streetcar Named Desire*; *Mojada: a Medea in Los Angeles*; *Happy Days* (Boston Court Pasadena); *Hold These Truths* (Pasadena Playhouse); *The Haunted House Party* (Troubadour Theatre Company); *Criers for Hire* (East West Players); *Cash on Delivery* (El Portal Theatre); and *Placas: The Most Dangerous Tattoo* (U.S. Tour).

## ABOUT THE CAST

**Akiko Aizawa (Agave)** joined SITI in 1997 and has appeared in 25 shows including *Falling & Loving* (with STREB Extreme Action). *The Bacchae* (BAM), *Steel Hammer* (music by Julia Wolfe), *A Rite* (with Bill T. Jones/Arnie Zane Dance Co.), *American Document* (with Martha Graham Dance Co.), *the theater is a blank page* (with Ann Hamilton), *Trojan Women* (Getty Villa), *bobrauschenbergamerica* (American Repertory Theatre), *Radio Macbeth* (Public Theater) and *Culture of Desire* (NYTW), all directed by Anne Bogart; and *Hanjo* (Japan Society), directed by Leon Ingulsrud. Other credits: *Suicide Forest* (dir. Aya Ogawa), *Sleep* (dir. Rachel Dickstein); *The Trojan Women*, *Three Sisters*, *Dionysus*, *The Bacchae*, *The Chronicle of Macbeth*, *Ivanov*, *Waiting for Romeo* and *Greetings from the Edge of the Earth* (as a member of SCOT 1987-1993, dir. Tadashi Suzuki). Akiko is originally from Akita, Japan.

**J. Ed Araiza (Soldier)** A member of the SITI Company, J. Ed has worked on multicultural, cross-disciplinary projects as a writer, director and performer. SITI Company acting credits include *The Bacchae*, *Persians* and *Trojan Women* at the Getty Villa; *Under Construction*, *Who Do You Think You Are*, *Hotel Cassiopeia*, *Midsummer Night's Dream*, *bobrauschenbergamerica*, *Culture of Desire*, *The Medium*, *Small Lives/Big Dreams*, *War of the Worlds*, *The Radio Play*, and *Nicolas and Alexandra*. Dramaturg: *Radio Macbeth* and *Lost in the Stars*. Other acting credits include *Macbeth*, *Women and Water*, *The White Crow*, *King Lear*, *Tumbleweed*, *La Victima*, *The Cure at Troy*, *Santos and Santos*, *Keely and Du* (original cast), *Yerma*, *Picnic*, *Principia Scriptoria*. Directing credits include *Ladeelroy*, *One Flew Over the Cuckoo's Nest*, and *Vaudevillevanya*, a musical adaptation of *Uncle Vanya* in Austin, Texas; *The Voluspa* in Reykjavik, Iceland; *Savitri - dancing in the forest of death* in Chennai and Delhi, India; *Medea Stories* in Helsinki, Finland; *The Seagull*, *bobrauschenbergamerica*, *Three Sisters*, *The Adding Machine*. His bilingual adaptation *Miss Julia*, based on the Strindberg, has been presented at the La Mama ETC, in several international venues and the LATC's Encuentro Festival. J.Ed is a Professor at the UCLA School of Theater, Film and Television.

**Will Bond (Second Messenger)** is a founding member of SITI Company. He has taught Viewpoints and Suzuki training all over the world and performed nationally and internationally in SITI's *Orestes*, *The Medium*, *Small Lives/Big Dreams*, *Culture of Desire*, *Bob* (Drama Desk Nomination solo performance), *War of the Worlds*, *bobrauschenbergamerica*, *Death and the Ploughman*, *Radio Macbeth*, *Who Do You Think You Are*, *Antigone*, *Persians*, *Falling & Loving* (with STREB Extreme Action) and in the SITI / LA Chamber Orchestra production *Lost in the Stars* at the Center for the Art of Performance, UCLA. He has performed Tadashi Suzuki's *Dionysus* and Cornwall in *The Tale of Lear*, in Robert Wilson's *Persephone*, and was featured in *A Rite* with the Bill T Jones/Arnie Zane Dance Company. Original works include *History of the World from the Very Beginning* with Christian Frederickson; *I'll Crane For You*, a solo dance work commissioned from Deborah Hay; *The Perfect Human V.1*, *Option Delete*; and a 2013 EMPAC DANCE MOVIEs commission, *Lost & Found*, with Marianne Kim and Brian H Scott. He is currently working on *This American Moment* (working title), a new play with SITI's Gian-Murray Gianino and Darron L West.

**Leon Ingulsrud (First Messenger)** helped found SITI Company and currently serves as one of its three co-artistic directors. With SITI he has appeared in *Orestes*, *Seven Deadly Sins*, *Nicholas & Alexandra*, *bobrauschenbergamerica*, *Hotel Cassiopeia*, *Under Construction*, *Who Do You Think You Are*, *Radio Macbeth*, *Antigone*, *American Document* (with Martha Graham Dance Co.), *War of the Worlds-Radio Play*, *Trojan Women*, *Cafe Variations*, *A Rite* (with Bill T Jones/Arnie Zane Dance Company), *Persians*, *the theater is a blank page*, *The Bacchae*, *Falling & Loving* (with STREB Extreme Action) and he directed *Hanjo*. Previous to SITI, Mr. Ingulsrud was a member of the Suzuki Company of Toga for seven years where he appeared in *Homage to Homo Ludins*, *King Lear*, *Dionysus*, *Macbeth*, *Ivanov* and *Greetings from the Edges of the Earth*. During this time, he also served as a resident director at the ATM Arts Center in Mito, Japan. He also served two years as artistic director of Swine Palace in Baton Rouge, LA. Mr. Ingulsrud has taught in workshops and universities around the world and holds an MFA in directing from Columbia University. In addition to directing, acting and teaching in the theater, he translates Japanese contemporary plays and has been a featured performer in games and television.

**Toussaint Jeanlouis (Pentheus)** received his Bachelor of Arts in Theater from Arizona State University and his Master of Fine Arts in Acting from California Institute of the Arts. He recently portrayed Reggie in *Skeleton Crew* at Portland Stage Theater, Dun in the Indiana Repertory Theatre production of *Pipeline*, Watts in *Chasing Mehserle* at the Kennedy Center, and was directed by Karin Coonrod as Antonio in *The Merchant of Venice*. This year he also co-starred in an episode of *Madam Secretary* and *Blacklist*. NY credits include *Soot and Spit*, *Casablanca Box*, *Duat*, *Afterward*, *but i cd only whisper* (Best Actor Nominee, Audelco Awards). He performed in the World and US Premiere of *The Parable of the Sower: The Opera* (Abu Dhabi, Singapore, Amsterdam). For more information visit [ToussaintJeanlouis.com](http://ToussaintJeanlouis.com).

**ELLEN LAUREN** (Dionysus) is a founding member and a co-artistic director of the SITI Company. Credits include *FALLING AND LOVING* (with Elizabeth Streb Extreme Action Dance) *The Bacchae*; *Chess Match #5*; *Room*; *Persians*; *Trojan Women (After Euripides)*; *bobrauschenbergamerica*; *the theater is a blank page*; *Radio Macbeth*; *Death and the Ploughman*; *Who Do You Think You Are*; *A Rite*, with Bill T. Jones /Arnie Zane Dance Company); *American Document*, with Martha Graham Dance Co.; *Seven Deadly Sins*, with NY City Opera; *Hotel Cassiopeia*; *Going, Going, Gone*; and *Orestes*, among others. Associate Artist with the Suzuki Company of Toga (SCOT) under the direction of Tadashi Suzuki. since 1996. Credits include *Electra*, *Dionysus*, *King Lear*, *Oedipus*, and *Waiting for Romeo*. Founding member International Consortium on Suzuki Training for Actors. Produced "Transformation through Training: 2017 International Symposium on SCOT and the Suzuki Training for Actors" at Skidmore College. Representative guest faculty: TEAC Finland, RSC, Moscow Art Theatre, Toga international Art Park, Banff Centre, Sfumato Theatre Bulgaria, Iceland Academy, Casa Teatro de Bogotá, Masstricht Academy, Beijing Academy, Attivo Teatro Milan, UCLA, Columbia University, Ohio State, and Windsor College. Ongoing faculty member: The Juilliard School of Drama and Lincoln Center. Director: *A Midsummer Night's Dream* (TFT Grad program at UCLA), *Iphigenia and Other Daughters* (Juilliard Group 43), and *Trojan Women* (Juilliard Group 47). Company member: Alley Theater, StageWest, and Milwaukee Repertory. TCG Fox Fellow for Distinguished Achievement recipient 2008-2010. Published in *American Theatre*, "In Search of Stillness."

**BARNEY O'HANLON** (Tiresias) most recently appeared in *Falling and Loving*, SITI Company's collaboration with Elizabeth Streb's Extreme Action Company, choreographed by Elizabeth Streb, directed by Anne Bogart. Previously he appeared in SITI Company's production of *The Bacchae* at BAM's Next Wave Festival. Also with SITI Company at BAM's Next Wave Festival: *War of the Worlds*, *bobrauschenbergamerica*, *Hotel Cassiopeia*, *Trojan Women*, *A Rite* (with Bill T. Jones/Arnie Zane Dance Company), and *Steel Hammer* with the Bang on a Can All-Stars. Also at BAM: choreography and performance for Charles L. Mee's *The Glory of The World*, directed by Les Waters. Barney recently choreographed the world premiere of Anne Washburn and Dave Malloy's musical *Little Bunny Foo Foo*, directed by Les Waters at Actors Theatre of Louisville; Anne Washburn's *10 out of 12* at Soho Rep, directed by Les Waters; and Sarah Ruhl's *The Oldest Boy*, directed by Rebecca Taichman at Lincoln Center Theater.

**Roshni Shukla (Chorus)** is incredibly honored to be working with the SITI Company. She received her Master of Fine Arts degree in Theater (Acting) from the University of California Los Angeles (UCLA) and is a Co-Founder of the Southland Company, a non-profit theater ensemble. She recently played Sumita at the Ryerson Theater in Toronto for the Canadian premiere of Chitra Banerjee Divakaruni's *Arranged Marriage* and was in the world premiere production of *Rabbit/Moon* at the Boise Contemporary Theater in Idaho. She considers herself an interdisciplinary artist and last year she directed Sarah Ruhl's *Eurydice* at The Arena Stage in Los Angeles. In addition, her full-length play, *The Gita and The Gun*, had a workshop production at Art Share LA. Roshni attended the British American Drama Academy's Shakespeare program at Oxford University and had the honor of studying with Tadashi Suzuki and the Suzuki Company of Toga in Japan. TV Credits: 9-1-1 (FOX). Theatre Credits: *Belle, A Christmas Carol* (A Noise Within); *Laura* (u/s), *The Glass Menagerie* (A Noise Within); *Volumnia, Coriolanus* (The Arena Stage); *Shilpa, Queen of the Remote Control* (Sacramento Theatre Company); *The 10 Freeway, Queen of Califas* (The Los Angeles Theatre Center).

**Samuel Stricklen (Chorus)** Past SITI productions: *Under Construction* (Actors Theatre of Louisville), *the theater is a blank page* (CAP UCLA), *Radio Macbeth, bobrauschenbergamerica*. Broadway: *Superior Donuts* (u/s). Off-Broadway: *Creation: A Clown Show*. Regional Theatre credits include: *Lost in the Stars* (CAP UCLA), *Six Degrees of Separation* (The Old Globe), *Current Nobody* (La Jolla Playhouse), and *Clybourne Park* (Premiere Stages). TV & Film credits include: *The Mysteries of Laura, Law & Order, The Good Wife, Marlon, Bosch, Mozart in the Jungle* and *The Visit*. M.F.A. in Acting from the University of California, San Diego.

**Stephen Duff Webber (Cadmus)** With SITI nationally and internationally: *Falling & Loving* (with STREB Extreme Action) *The Bacchae, Hanjo, Lost in the Stars, Persians* (Getty Villa), *A Rite* (with Bill T. Jones/Arnie Zane Dance Company), *Steel Hammer, Café Variations, American Document* (with Martha Graham Dance Co.), *Antigone, Radio Macbeth* (as Macbeth), *Hotel Cassiopeia, Under Construction, Freshwater, Death and the Ploughman, War of the Worlds* (as Orson Welles), *bobrauschenbergamerica, systems/layers* (with Rachel's), *La Dispute, A Midsummer Night's Dream, Cabin Pressure, Going Going Gone, Culture of Desire, The Medium, Private Lives, Hay Fever, War of the Worlds: Radio Play* (as Orson Welles), *Short Stories*. New York: *The Golden Dragon* (PlayCo), *Death and the Ploughman* (CSC), *War of the Worlds* (BAM), *Culture of Desire* (NYTW), *Trojan Women 2.0* (En Garde Arts), *Freshwater* (WP Theater), *Hotel Cassiopeia* (BAM), *American Document* (Joyce), *Antigone* (NYLA), *Radio Macbeth* (Public), *Radio Play* (Joe's Pub). Regional: American Repertory Theater, Actors Theater of Louisville, Milwaukee Repertory Theater, San Jose Repertory Theater, Magic Theater, Kennedy Center, Portland Stage Company, Alabama Shakespeare Festival, Court Theatre, Stage West.

**SITI Company** was built on the bedrock of ensemble. We believe that through the practice of collaboration, a group of artists working together over time can have a significant impact on both contemporary theater and the world at large. Through our performances, educational programs, and collaborations with other artists and thinkers, SITI Company challenges the status quo, trains to achieve artistic excellence in every aspect of our work, and offers new ways of seeing and of being as both artists and as global citizens. SITI Company provides a gymnasium-for-the-soul where the interaction of art, artists, audiences and ideas inspire the possibility for change, optimism and hope.

Founded in 1992 by Anne Bogart, Tadashi Suzuki, and a group of likeminded artists, SITI Company began as an agreement to redefine and revitalize contemporary theater in the United States through an emphasis on international cultural exchange, training and collaboration. Originally envisioned as a summer institute in Saratoga Springs, New York, SITI expanded to encompass a year-round season inclusive of touring, the creation of new work, and running a biennial Conservatory program for nine months of the year to cultivate the next generation of independent theater artists. Based in New York City, SITI continues to operate its international training program during its summer season in Saratoga.

**SITI Company** is Akiko Aizawa, J. Ed Araiza, Anne Bogart, Will Bond, Gian-Murray Gianino, Leon Ingulsrud, Ellen Lauren, Ellen M. Lavaia, Kelly Maurer, Charles L. Mee, Jr., Barney O'Hanlon, Neil Patel, James Schuette, Brian H Scott, Megan Wanlass, Stephen Duff Webber, and Darron L West.

**SITI Company Board of Directors:** J. Ed Araiza, Anne Bogart, Jennifer Greenfield, Christopher L. Healy (Treasurer), Kim Ima, Leon Ingulsrud, Alexandra Kennedy Scott (Secretary), Kevin Kuhlke, Ellen Lauren, and Ruth Nightengale (Chair).

**SITI Company Staff:** Michelle Preston, Executive Director; Megan E Carter, Producing Director; Jonathan Taylor, Education Manager, Lanxing Fu, Producing Associate; Ellen M. Lavaia, Production Stage Manager & Company Manager.

**SITI Company Consultants:** Christopher L. Healy, Attorney; Al Foote III, Web Programmer; Heidi Reiger, Press Agent; Schall & Ashenfarb, Certified Public Accountants, LLC, Auditor

**For more information about SITI Company:**

[www.siti.org](http://www.siti.org)

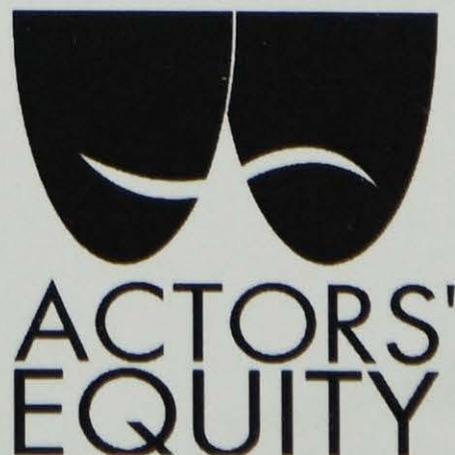
Facebook: @SITI Company Anne Bogart, Twitter: @siticompany

**National Tour Representation:**

SITI Company is a member of Pentacle (DanceWorks, Inc.), a non-profit management support organization for the performing arts, Mara Greenberg, Director

75 Broad Street, Suite #304  
New York, NY 10004-2415  
Tel.: 212-278-8111 [www.pentacle.org](http://www.pentacle.org)

For booking information, contact Sandy Garcia, Director of Booking  
Tel.: 212-278-8111 x3425 Email: [sandyg@pentacle.org](mailto:sandyg@pentacle.org)



## CenterSeries 2019/2020 Programming Committee

Denise Buell, Chairperson, Dean of the Faculty, Cluett Professor of Religion

Jazmin Bramble '20

Sandra L. Burton, Lipp Family Director of Dance and Senior Lecturer in Dance

Rachel Chanoff, Director of Programming, CenterSeries

Cassandra Cleghorn, Senior Lecturer in English and American Studies

Randal Fippinger, Visiting Artist Producer and Outreach Manager

Alejandro Flores Monge '21

John P. Gerry, Associate Dean of Faculty

Olivia Graceffa '22

David Gürçay-Morris, Chair and Associate Professor of Theatre

Tendai Muparutsa, Artist in Residence in African Music Performance, Lecturer in Music

Amy Podmore, J. Kirk T. Varnedoe '67 Professor of Art

David Shakirov '22

Mira Sneirson '22

Nathaniel T. Wiessner, '62 Center Operations Manager

### '62 Center Staff

|                                                   |                       |
|---------------------------------------------------|-----------------------|
| Sound & Media Supervisor .....                    | Jim Abdou             |
| Costume Shop Supervisor.....                      | Barbara A. Bell       |
| Patron and Visiting Artist Services Manager ..... | Corissa Bryant        |
| Director of Programming, CenterSeries .....       | Rachel Chanoff        |
| House Manager .....                               | Britney Danials       |
| Interim Production Manager .....                  | Ann Marie Dorr        |
| Theatre Technician.....                           | Ethan Eldred          |
| Visiting Artist Producer, Outreach Manager.....   | Randal Fippinger      |
| Assistant Costume Shop Supervisor.....            | Samantha E. Patterson |
| Production Manager, Lecturer in Theatre .....     | Emily Rea             |
| Technical Director for Theatre .....              | Maia Robbins-Zust     |
| House Manager .....                               | Emma Whittum          |
| Operations Manager .....                          | Nathaniel T. Wiessner |
| Production Manager, Dance Department.....         | Kyle Yager            |

Costume Shop: Liv Behrens, Emma Egan, Emma Larson, Carolyn Mielke, Jacob Rhode, Kayla Swift

Scene Shop Crew: Peyton Beeli, Ruth Bristol, Jatin Dasgupta, Jack Ellert-Beck, Dara Etienne, Trudy Fadding, Scott Fineberg, Miriam Harshberger, Carolyn Jordan, Heather Kurtz, Anna Leedy, Peter Matsumoto, John Murphy, Ben Mygatt, Roman Ruiz, Nick Sommer, Sophia Throop.

Events Assistants: Maria Avrantini, Veronica Berger, Yasmina Cabrera, Sophia Clement, Maia Czaikowski, Mae Erzini Vernoit, Caroline Fairweather, Charlotte Hanson, Brandon Hilfer, Woogie Jung, JinYoung Kim, Peter Knowlton, Elise Kuwaye, Emily Kuwaye, Allison Li, April Li, Curtis Nyanjom, Baladine Pierce, Nick Servedio, Mira Sneirson, Gaia Steinfeld DeNisi, Ricardo Torres-Garzon, Magdalena Zajkowska